

Winter's arrival
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The Source

forum of diversity

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Celebrating everyday heroes

by JOSEPH MARK SWITZER

When misfortune strikes, we respond in a variety of ways. We may become confused, terrified or despondent. Conversely, we may be empowered, hopeful or determined. We cannot control what happens to us; adversity hits, and sometimes it hits hard. But we can control how we let misfortune affect us. For inspiration, we can look to many of the stories that appeared in the *Source Newspaper*, as it continues to chronicle the experiences of a diverse population.

Every day, people stand up to face the challenges set against not only themselves, but others as well. In May, Sonja Grgar contemplated these individuals in her article written in the wake of the Boston Marathon Bombing. What makes a hero? A variety of perspectives were given. As Grgar reported, *Psychology Today's* Frank Farley sees certain kinds of heroism as actions that involve risk and danger. But he also describes the simple act of "helping others, and doing good deeds."

This year, the *Source* brought us many such stories of everyday

heroism: people helping others and, while doing so, breaking down linguistic, social and cultural barriers.

We are often familiar with the linguistic barriers that strain communication between people from diverse backgrounds. But rarely considered are invisible minorities – for example, the deaf community. In April, Erna Van Balen reminded us that for the deaf and hard of hearing, technology provides opportunities. Vinu Abraham works as a communications technician at the Western Institute for the Deaf and Hard of Hearing, help-

ing to reduce the communicative barriers between the deaf and non-deaf. Deaf himself, Abraham uses a variety of techniques and devices to communicate with clients, building comfort and familiarity between both groups.

Many face social barriers in their lives. In October, Danielle MacCarthy brought us the story of H.A.V.E. Café. H.A.V.E. (Hope, Action, Values & Ethics), a social enterprise and not-for-profit registered charity, is a café and culinary school for those who face a variety of barriers to finding work. Whether they are

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Verbatim

An open heart for the holidays

by TANOUJA NARRAIDOO

I come from a small island where summer lasts 365 days, the sun shines all year round, and life is calm and mellow. The grass is always greener on the other side of the meadow, so goes the famous saying. Leaving a third-world country to embrace the North American continent holds much promise – a flat hierarchy is more harmonious than a pyramidal one. Utopia, my brain echoes! But, I am going to do like the ostriches and hide away from disappointment.

Yes, I have been hit by culture shock after roaming the city. I have laughed, cried and surfed on the waves of optimism, but I have also buried my head deep in my pillow and hibernated over the winter months.

On Thanksgiving Day, recipes for the feast's leftovers flooded my Facebook page – turkey sandwiches were a hot favourite. I could not help but feel a pinch in my heart while thinking of the homeless people in the city centre. According to my faith, Thanksgiving also means sharing. I am thinking of the long winter months and the courage of those people who will brace the winter chill and snow.

Yet, all human beings on earth or other planets (yes, there are probably other inhabited planets, but that's another subject of discussion) have the same needs. I have witnessed such touching scenes along Granville Street, including images that have painted in my mind the message that we need only to share love. I saw a young man hugging his dog tightly in his arms, both of them sound asleep and not even caring that their woollen blanket had slid off. The world was in full swing around them, busi-

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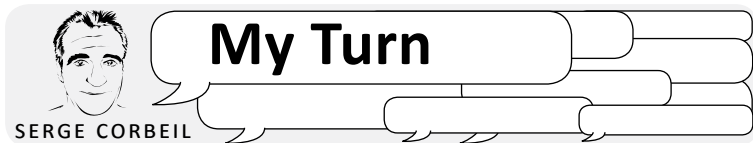
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Are the winds of democracy blowing through Ottawa?

Will there be a democratic revolution in Ottawa? On Dec. 3, Conservative backbencher Michael Chong tabled a private members' bill in the House of Commons that would give MPs and party caucuses more power.

Before I go any further, allow me to answer the question I put forth in the opening line: no! Mind you, this takes nothing away from the Ontario MP's well-founded move. In fact, he has made democratic reforms of the House of Commons' practices one of his favorite subjects.

It is not the first time Chong has tried to tip the balance in favour of MPs in the House of Commons. In 2010, he tabled a motion to reform Question Period. He wanted, for example, Wednesdays to be focused exclusively on questions to the Prime Minister. He also wanted to break away from the usual convention of party whips assigning their respective MPs questions, instead allowing at least half the questions to be asked by MPs whose names would be called out randomly.

Now, he is at it again. His quest for an institution that would reflect first and foremost the MPs that form it goes on with his latest proposals. From what I have read of his proposed changes, the almost total control of political leaders over their party members would be greatly reduced.



▲ Michael Chong, MP for Wellington-Halton Hills.

Of course, he is not the first MP to bemoan the fact that regular MPs have very little influence, especially those whose party is in power. Former Prime Minister Pierre Elliott Trudeau once mildly intimated that 50 meters away from Parliament, nobody knew what an MP was. But in hindsight, we can see that he was wrong. In fact, many believe that it is only inside Parliament that MPs are ignored, the reason being that the majority of them must follow the script handed to them by their respective party leaders.

MPs who would rashly try to march to their own beat need to watch out because the Elec-

tion Act gives party leaders the last word when it comes to MPs' candidacy in general elections. It requires the party leader's signature; no one can become a candidate unless sanctioned by the party leader. That alone is reminder enough to those who would want to step out of line. Not surprisingly, removing this rule is one of the changes proposed by Michael Chong.

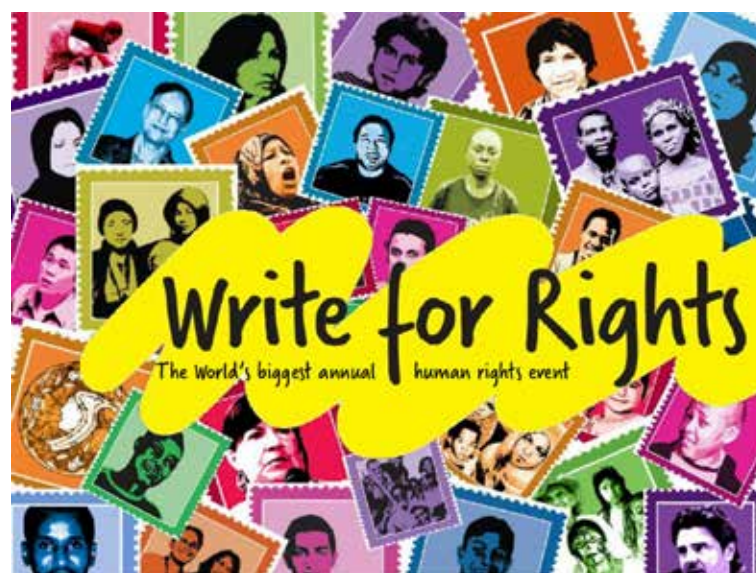
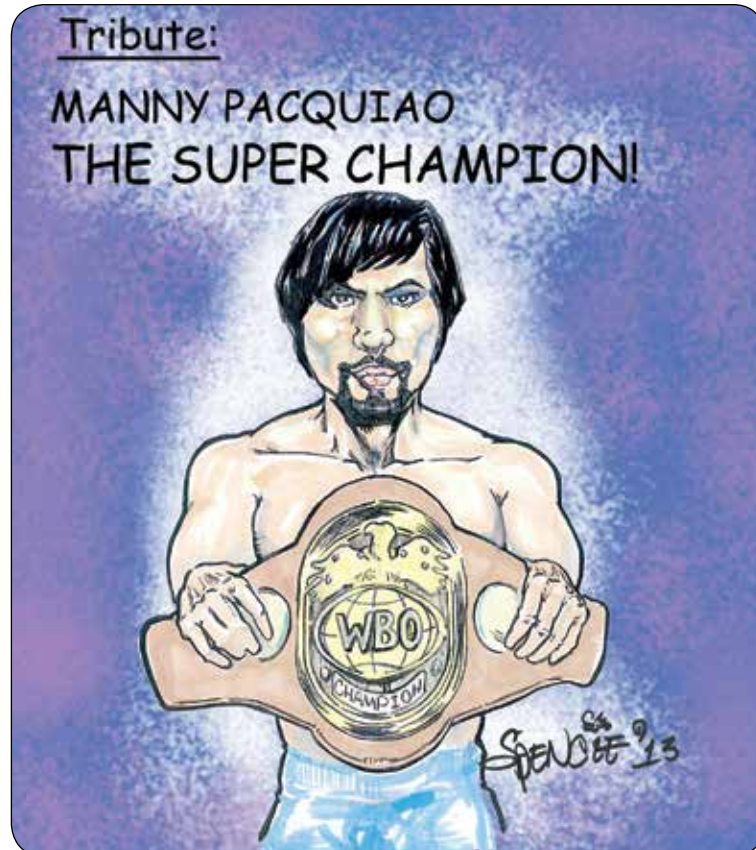
This idea is worth serious consideration. After all, the choice of candidate in any riding during an election should be in the hands of the party members who live in that riding. It is those people who would be best at deciding who should be their party's standard-bearer. No political party can justify its existence without its members. And, since we already trust in their judgement when it comes to choosing party leaders, shouldn't we trust them to have to the same sense of responsibility when it comes to riding candidates?

This brings me to one of Michael Chong's proposals I don't agree with. He would like to see political parties' caucus members to be able to discharge their leaders. I think he goes too far here. The choice to elect or discharge a leader is the responsibility of all the members of a given party, not only of those who sit in Parliament. If that measure were to be adopted, the balance of power would weigh too heavily in favor of MPs.

In the end, much of this debate is academic – there's little chance Chong's proposals will gain enough support to become law. However, they may spark some debates that will help to strengthen our democracy. ✍

Translation Monique Kroeger

Spencie's View



December 10, International Human Rights Day, marks a global day of action for human rights activists to shine a light on injustice occurring all over the world.

Last year across Canada, your efforts helped us mobilize 30 000 participants, 291 organized events, 23 464 actions and 1 incredible day of hope and positive change. Due to your amazing impact, all 12 cases achieved international attention resulting in direct government response, protection against threats and humane treatment for human rights defenders still in prison. One letter, email or action can make a difference but our work is not over yet.

Planning for Write for Rights 2013 is underway and we are counting on you to mobilize and inspire your community to stand up for human rights! Write for Rights events can be held at your school, workplace, place of worship, or at a local coffee shop or community centre.

Over the next couple of weeks, all 7 of the global cases chosen for Write for Rights 2013 will be posted to the website, along with helpful background material including videos and in-depth stories about the cases. You'll also find a couple of online actions that support our priorities for human rights campaigning in Canada.

Sign-up on the website to receive support and resources from the National office, publicize your event and showcase your event online on our across-Canada map!

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► "Everyday heroes" from page 1
dealing with physical disability, language barriers or addiction, H.A.V.E. provides training to help people get a start in the service industry. As MacCarthy described, Chefs Amber Anderson and Lloyd McPhee do not discriminate; they take in those other schools are reluctant to.

In its efforts to celebrate diversity and also promote awareness and understanding, the *Source* continued to feature artists whose work reminds us to be strong in the face of adversity.

Simon Shaheen is a Palestinian composer and musician whose music reflects the spirit of the Arab Spring, calling on audiences to consider their rights to live with dignity and respect. His music transcends cultural barriers, rejecting colonialism and reminding us to be vigilant of our freedom.

Renée Sarojini Saklikar's collection of poems, *Children of Air India*, offers a prayer for those who perished, and also offers readers a better understanding

of how we may try to comprehend the incomprehensible in public and personal tragedy.

Witnesses, an exhibition at the University of British Columbia's Belkin Art Gallery, brought together a public collection of visuals expressing the stories of abuse and suffering experienced by victims of Canada's Indian Residential Schools. As Anastasia Scherders wrote, raising awareness is a way to promote understanding, healing and, ultimately, reconciliation.

Those who champion the rights of animals also received recognition. In January, Mike Lee and Shalini Nayar brought us the story of Jason Khaira, founder of the Sikh Humane Society, who strives to improve the living conditions for animals at farms. Lee and Nayar described how various organizations work to ensure animals are treated well, regulations adhered to and the public educated on key issues surrounding farm animal welfare.

But any talk of heroes and helping people would be incomplete without mention of a hero that we lost this year: Vancouver's Sister Elizabeth Kelliher, a champion of social justice. In September, Derrick O'Keefe's testament to a great woman highlighted the work of a nun and social activist

who fought for the rights of the downtrodden and the war-afflicted while always offering tender affection to those around her. O'Keefe recounted a personal anecdote of how Kelliher handed him a pair of gloves for his frozen hands during a downtown protest rally.

Heroes like these can easily be overlooked. They are right here in our community centres and libraries, in our cafés and art galleries and in our local businesses. They are a reminder that we don't have to wait for tragedy to strike for a hero to emerge. We have learned about what it takes to be a hero, but must always remember that it is in each of us to take action in whatever way we can.

The many stories recorded in the *Source Newspaper* remind us that while we cannot always control what happens, we can control how we respond to hardship. In times of rampant corporate interest, war, discrimination and natural disaster, we must remember the spirit of Sister Elizabeth. We must remind ourselves to stand up and be heroes.

The *Source* will move forward into a new year, continuing to highlight these people's stories, celebrate diversity, promote understanding and build awareness. ✍



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Is Canada dropping the ball in its efforts to become 'Asia competent'?

by NIKKI BLACKBURN

Not enough Canadians currently possess the necessary skills, experience and cultural understanding to be effective in Asia, according to a recent study conducted by the Asia Pacific Foundation of Canada (APF Canada) in collaboration with the Munk School of Global Affairs. A 56 page report published last month highlights several areas where Canada's efforts to ensure its citizens become 'Asia competent' are falling short in comparison to efforts of other countries.

Asia, which, with 600 million people, has a larger population than the European Union. In 2012, the government of Australia commissioned an official white paper that stressed the need for a nationwide commitment to developing 'Asia competence.' The U.S. launched the 100,000 Strong Initiative in 2010, which aimed to strengthen U.S.-China relations by sending 100,000 American students to study in China over a four-year period.

"If we do not get in on the game in terms of pivoting towards Asia, we are going to miss out on

guage Arts. The program has seen increased participation in recent years; students are currently split into five divisions, with a maximum class size of 30 students.

"The program is very challenging but also very fun and will benefit you wherever you go," says Olivia Cameron, a student in the program.

The future is up to us

The report concludes that Canada's international education strategy must become more of a two-way effort. Previously, there has been a strong focus

“If we do not get in on the game in terms of pivoting towards Asia, we are going to miss out on something that will be absolutely critical to our success as a country.

Dominic Barton, global managing director of McKinley & Company

These findings are supported by the 2012 National Opinion Poll wherein 60 per cent of Canada's 'Asia practitioners' – people from the public, private and academic sectors who are currently engaged in Asia professionally – stated the current difficulties of finding and employing suitably-qualified Canadians to fill Asia-related posts. Additionally, only 34 per cent believed that the Canadians currently working in their fields possessed sufficient knowledge of Asian culture, economics and history. The consensus amongst those polled indicated that there hasn't been enough investment into the necessary knowledge and skills required to work and compete in the increasingly important Asian market.

Pivoting towards Asia

Other nations have taken steps to ensure that their citizens are able to operate effectively in Asian markets, including China – already the world's second-largest economy – and Southeast

something that will be absolutely critical to our success as a country," said Dominic Barton, global managing director of McKinley & Company in his keynote speech at the 2012 Canada in the Pacific Century Conference.

Where to start?

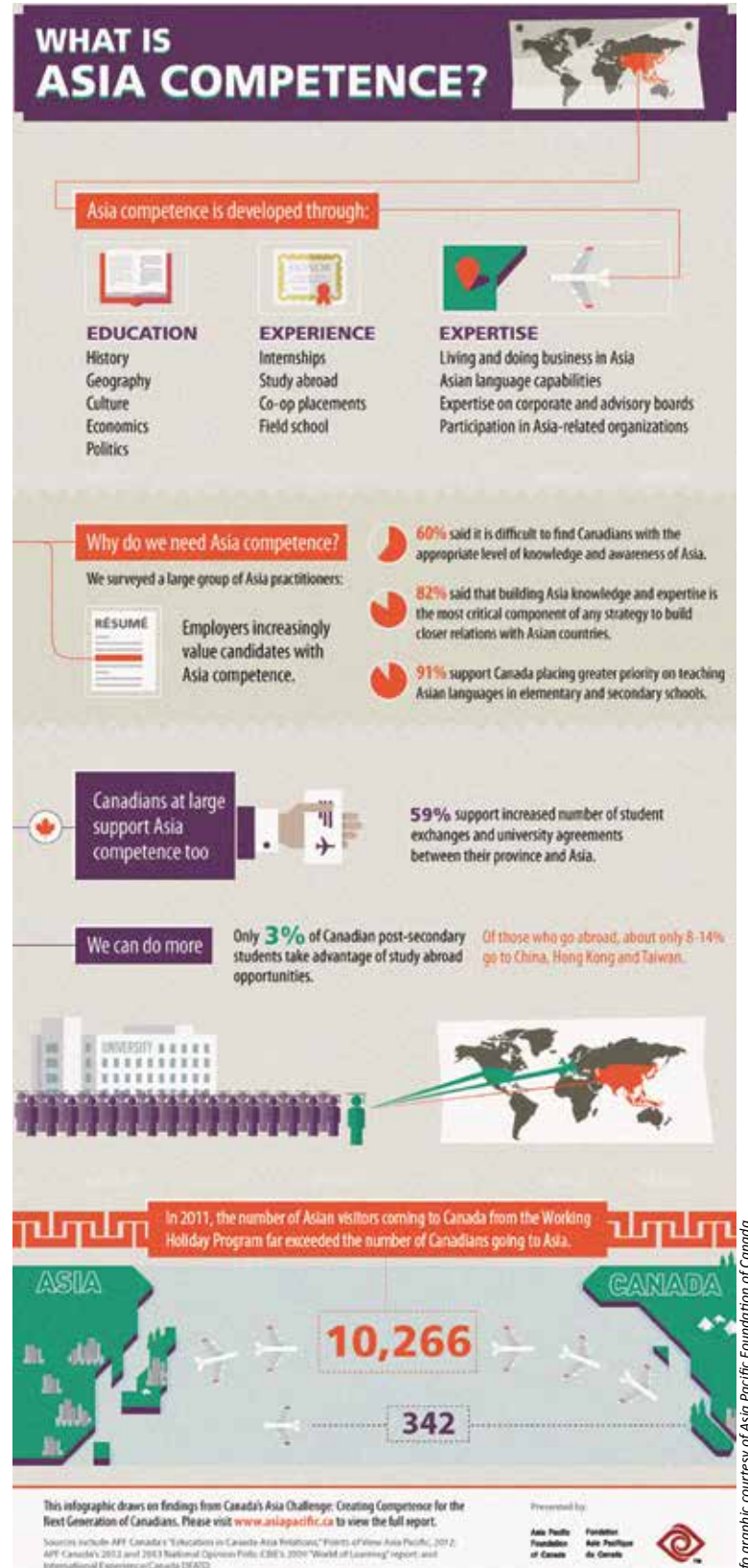
Of the four main recommendations highlighted by APF Canada's report, the most effective response indicated is the need for increased 'Asia competence' to be integrated into primary and secondary school curriculums. This should entail a broader knowledge of the history, geography, culture and traditions of the region.

Here in Vancouver, Dr. Annie B. Jamieson Elementary School's Mandarin Bilingual Program runs from Grades 4–7, aiming to develop written and oral Mandarin communication skills as well as an understanding of Chinese culture and traditions. The program's core curriculum is taught in English, while Mandarin is introduced through Mandarin Lan-

guage Arts. The program has seen increased participation in recent years; students are currently split into five divisions, with a maximum class size of 30 students. "The program is very challenging but also very fun and will benefit you wherever you go," says Olivia Cameron, a student in the program. "Learning Chinese offers a gateway towards understanding one of the most significant cultures and ethnicities not only in our world, but in our province also" says Mat Phoenix, a student of Mandarin at UBC and a recent participant of a month-long study abroad exchange with Jiao Tong University in Shanghai.

"Learning Chinese offers a gateway towards understanding one of the most significant cultures and ethnicities not only in our world, but in our province also" says Mat Phoenix, a student of Mandarin at UBC and a recent participant of a month-long study abroad exchange with Jiao Tong University in Shanghai.

For more information visit: www.asiapacific.ca



Info graphic courtesy of Asia Pacific Foundation of Canada

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Left Bank


The poverty of politics: on the empty tributes to Nelson Mandela

As 2013 comes to a close, the world is united in paying tribute to the life of Nelson Mandela, who passed away Dec. 5 at the age of 95.

B.C. Premier Christy Clark immediately praised Mandela in a statement.

"With the example he set, incalculable personal courage and true leadership, Mandela literally transformed his country. Largely because of him, South Africa's transition from apartheid to multiracial democracy was peaceful. It's easy to forget it could have been very different ... Few people can claim a better legacy, or have made a more significant difference," she said.

Politicians across Canada issued similar assessments. A public vigil for Mandela was set up at the Vancouver Art Gallery. The B.C. government made available an online portal where people could write their condolences. Even the Canucks game last Friday night observed a moment of silence before the national anthems.

This universal honouring of Mandela is heartening, yet simultaneously empty and potentially very misleading. It's heartening because 30 or 40 years ago anti-apartheid activism was a marginal cause in Canada, confined to the progressive activists on the far left of the political spectrum. The change shows that activism works, that change is possible. But many of the tributes paid to Mandela are ahistorical, or very partial, stripping his life of its profound political content.

ed champion of the poor, who also went from prison to the presidency – whose death was greeted with silence or grave-dancing by the politicians of the West.

Whatever the real shortcomings of the ANC in power, and its adaptations to neoliberalism, Mandela understood that poverty is unacceptable.

"... overcoming poverty is not a gesture of charity. It is an act of justice. It is the protection of a fundamental human right, the right to dignity and a decent life. While poverty persists, there is no true freedom," he said in a 2005 speech.

That brings us back to British Columbia. Christy Clark's behaviour as Premier of this province could hardly be more antithetical to the values which motivated Nelson Mandela to risk his life and sacrifice so much of his personal freedom in the fight for collective freedom and equality. Premier Clark's rhetoric is 'families first,' but her behaviour is 'big business first.' The whole philosophy of neoliberalism, which is treated as sacrosanct common sense by so many commentators, elevates economic selfishness and denigrates or ignores entirely concepts of collectivity and the public good. If we all really admire Mandela's life, we should perhaps admire or at least acquaint ourselves with some of the ideas – including socialism – that informed his many of his actions and life decisions.

Some months, it seems like most of Clark's public statements



Photo courtesy of South Africa The Good News

The truth is the real struggle of Mandela was incomplete. The racist apartheid regime was defeated, but economic inequality is worse than ever in South Africa. The whole reason Mandela spent nearly 30 years in prison was his commitment to a movement that advocated a multiracial democratic socialism. By today's standards, at least, the Freedom Charter of the African National Congress was a radically socialist political program. By any standard of progressive governance, the ANC in power has largely failed the poor masses.

It's not insensitive to observe that the mainstream's eulogies for Mandela would be quite different if his government had pursued policies of radical redistribution and participatory democracy. Just look at Hugo Chavez – another popular, elect-

could be the work of any PR flak for the gas industry. There she was in November, touring China and hyping her plans to expand exports of liquefied natural gas (LNG) – with no mention, of course, of China's political prisoners or any other aspect of its authoritarian political system.

Meanwhile in B.C., a new report came out blasting persistent child poverty. According to a study by First Call BC, this province is the worst in Canada – with nearly one in five children living in poverty.

"Concerted government action in the form of a comprehensive poverty reduction plan for the province is long overdue," says Adrienne Montani, provincial coordinator of First Call.

Now that would be true leadership. But it won't come from Christy Clark. ☹

musica intima

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Photo courtesy of Nikkei National Museum

Japanese-Canadian exhibition a reminder of the past, a sign of the future

by YINKA ONIKOYI

In December 1941, after the Japanese attack on Pearl Harbor, Canada declared war on Japan. For the more than 22,000 Japanese-Canadians living in British Columbia, the conflict initiated a dark period of suspicion, xenophobia and internment. The entire population was uprooted from their homes, dispossessed, and forcibly interned in camps in the B.C. interior for fear that they might be spies for the Japanese government. No supporting evidence was ever produced for these suspicions and no Japanese-Canadians were ever formally charged.

On September 22, 1988, after a long campaign for justice by Japanese-Canadians, a redress settlement was put in place, with an apology from the Canadian government and a \$300 million settlement to help the nation take a step towards healing.

To celebrate the 25th anniversary of the redress settlement, the Nikkei National Museum, along with Simon Fraser University's (SFU) Centre for Policy Studies on Culture and Communities and the Asian Canadian Studies Society, is sponsoring an exhibition entitled *A Call for Justice*.

Importance of memory

Roy Miki, whose family lived through the internment, was a champion of the redress movement for years and is now a well-known author, activist and a member of the Order of Canada. Miki appreciates how far Canada has come as a nation to achieve the redress settlement but believes that more still needs to be done to keep Canada's history of racial oppression in the public consciousness, in order to prevent similar episodes from reoccurring in the future.

He welcomes the exhibition, describing it as a celebration of the redress settlement, which addressed a wrongful act that affected over 22,000 Japanese-Canadians.

"It is only right to celebrate its achievement, as it is a dangerous thing to forget this history," he says.

“It is only right to celebrate [the] achievement [of the redress settlement], as it is a dangerous thing to forget this history.

Roy Miki, author and activist

The Japanese-Canadian internment camps were born of racism and such racism still exists in Canada today, says Miki. He stressed the importance of strengthening the democratic process to ensure such discriminatory acts are never car-

ried out again, not only towards Japanese-Canadians, but towards other ethnic minorities in Canada.

Searching for an identity

A Call for Justice is a reminder of our past and a warning for the future, and its audience reflects the growing diversity of

Canada. Muka-adisa Shobowale, a second year political science student at SFU, reveals the passing of the torch to a younger generation through his attendance at the exhibition. Being of African descent, he believes his skin prevents him from being considered Canadian. Shobowale's interest in the redress settlement stems from the injustice he perceives in Canada today. According to Shobowale, he wanted to understand how the Japanese-Canadian redress movement was able to gain momentum and if the same strategy could be duplicated by First Nations.

The connection he felt was also due in part to the struggle the Japanese-Canadians went through when being called 'enemy aliens.' Shobowale says the exhibition is helping him understand his need to want to belong, to find his own identity in the midst of the Canadian mosaic. ✎

A Call for Justice will run until Dec. 29 at the Nikkei National Museum and Cultural Centre, 6688 Southoaks Crescent, Burnaby, BC. Open Tues.–Sun. 11:00 a.m.–5 p.m.



▲ Roy Miki.

Cultures, languages and contemporary art

by FLORENCE HWANG

In order to foster interest and understanding in the arts, the Contemporary Art Gallery (CAG) offers guided tours in various languages, including French, Spanish and Mandarin, to audiences who may not normally interact with art.

In mid-November, the Mandarin guided tour of James Welling and Meric Algun Ringborg's art work attracted about 15 people. Allan Lim, originally from Singapore, wanted to learn more about contemporary art.

"Vancouver has lots of arts and culture. I know nothing about contemporary art. I think having a guided tour, for a beginner, is quite good. I learned how to appreciate art. It's quite eye-opening to me," says Lim.

Clair Cheng, originally from Xi'An, China, has walked by the gallery many times, but didn't really notice it until recently.

"At least you tend to understand [the exhibit] when you have a guided tour. It's informa-

exhibit in one day. She builds her guided tour notes on material the gallery provides and information she researches on her own. So far, the response has been positive.

"One person said, 'It's good just having a bit of information. It's helpful.' I can tell they get excited about learning," she says.

“We started multilingual tours to help nurture different sorts of dialogue.

Shaun Dacey, Curator of Learning and Public Programs, Contemporary Art Gallery

Jill Henderson, Communications Coordinator of the CAG, says the multilingual guided tours draw new, more diverse audiences. The CAG has had a variety of artists exhibit their works from countries such as Ireland, China, America, Poland, Iran and Germany.

"Having guided tours is a good way to welcome people. Not everyone's first language is Eng-

lish," says Henderson, who has lived in Toronto and New York. Currently the gallery has tours in English, French, Spanish, and Mandarin. French tours were introduced in 2009.

Shaun Dacey, Curator of Learning and Public Programs with

want to make it accessible as possible, beyond English speakers," says Dacey.

Dacey has some friends who are Spanish. He noticed there was a growing population of Spanish speaking people in the West End and suggested that the gallery offer Spanish guided tours.

While some larger museums, such as the Guggenheim in New



▲ Olivia Qiu, Contemporary Art Gallery guided tour leader, gives a description of the current exhibits, including James Welling and Meric Algun Ringborg.



▲ Olivia Qiu welcomes visitors to the Contemporary Art Gallery.

Olivia Qiu, tour guide leader, enjoys explaining art to people. Qiu, a fourth year Emily Carr student, prepared the November

and interesting as a beginning point," says Cheng, who would go to another guided tour if she had the chance.

lived in Toronto and New York. Currently the gallery has tours in English, French, Spanish, and Mandarin. French tours were introduced in 2009.

Shaun Dacey, Curator of Learning and Public Programs with

York, offer headsets for self-guided tours in different languages, Dacey thinks the face-to-face guided tours are more suitable for the CAG's more intimate space. He likes that people can ask guides questions.

"Guides spark that conversation in a gallery. People don't think they can have an opinion or say [anything] because they're not in the art world. There can be conversations that come up, such as political or contemporary social issues," explains Dacey.

"I find it's a very good opportunity to engage people with contemporary art. Because the Chinese audience isn't into contemporary art," Qiu adds. "They still are not used to discussing or jumping in or making comments about what they see."

Qiu finds the audiences are a bit shy because contemporary art is very new to them.

"I feel very happy [giving guided tours] to bring more people to see art. It's a great thing," says Qiu, who loves art.

Late 2014, Shimabuku, a Japanese artist, will exhibit his work in the CAG. The gallery is considering offering a guided tour in Japanese for the exhibit. ✍

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Winter solstice: Asian traditions

by NAOMI TSE

Amidst the hustle and bustle of the holiday season, the shortest day of the year is approaching. While the winter solstice may not be a significant event for us in North America, it has been observed for thousands of years in other parts of the world. The winter solstice falls on Dec. 21 and marks the first day of winter. It is also when the days begin to lengthen again.

Winter Solstice in China

Many cultures have their own ways of celebrating the arrival of winter. For example, the Chinese call it *Dong Zhi* or 'winter arrives.' According to Jing Huey Yang, a Mandarin instructor at Langara College, the beginning and end of each season is marked by a festival. She says in spring there is the Spring Festival, in summer there is the Dragon Boat Festival and in autumn there is the Autumn Festival.

"Each season there is a festival to signal change. Some say [the winter solstice] is almost as important as the Spring Festival," says Yang.

Yang, who is from Taiwan, says it is common for people to visit Chinese medicine stores and stock up on herbal remedies to increase their *chi* (life force energy). She says this seasonal change is when they start looking after their health during the cold winter months. According to Yang, most families celebrate

the winter solstice by gathering together to eat nutritious food. One common food item is glutinous rice dumplings or *tong yuan*.

"The stuffing is put in a pan and then the pan is shaken to coat the stuffing with the glutinous rice flour," explains Yang.

The Chinese have been an agricultural society for thousands of years, and many farmers did not have the chance to usually eat sweets. Hence eating *tong yuan* was a great treat for them. Traditional fillings include black sesame or red bean.

Winter Solstice in Japan

Misuzu Kazama, a lecturer of Japanese at UBC says the Japanese do not really consider the winter solstice a festival. For the Japanese, who call the winter solstice *Toji*, it is more of a traditional practice.

She explains that since the sun rises in the east and Japan is the furthest east in Asia, they will be the first ones to welcome the new year.

The Japanese want to start the year off with good luck. Celebrating with food is a must for most traditional practices. Kazama points out the Japanese will consume foods ending with the Japanese sound "un." These sounds are similar to the word for good fortune, and so the Japanese hope to bring more good fortune in the new year by consuming these foods. Some examples are *ninjin* (carrot) and *kabocha* (Japa-



▲ A man making a lantern at a Winter Solstice Lantern Festival workshop.

nese squash) which used to be called *namkin*.

"Another traditional thing to do is to take a hot bath with *yuzu* [fruit]," says the Japan native.

This practice is believed to prevent colds in the harsh winters.

"Taking a hot [yuzu] bath with my grandma was my favourite part of this event," says Kazama.

She explains it is now uncommon to find three generations living under one roof in Japan, and so this tradition is a contrib-

uting factor to one of her fondest memories of the winter solstice.

A Local Celebration

Here in Vancouver, the Roundhouse Community centre has a winter solstice festival of its own. The 20th Annual Winter Solstice Festival is held in partnership with the Secret Lantern Society. On the evening of Dec. 21, there will be a lantern procession through David Lam Park and a 'labyrinth of light' in the Round-

house gymnasium. Lantern making workshops and drumming workshops are also happening in the weeks leading up to the event.

Roy Liu, special events program assistant for the community centre, says the centre will be closed that evening to accommodate the event and forecasted turnout to be between 1500 and 3000 people. ✂

For more information, visit www.roundhouse.ca

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► "Verbatim" from page 1
ness flourished and the problems of the world continued on. Our eyes are acclimatized to these images and no longer hurt at such scenes.

Yet, a web of solidarity is woven in the midst of this colourful social mix. The con-

freshness of the products, be it salads, breads (including pastries) and vegetables, is similar to what is offered in supermarkets. It is worth noting that many of the latter graciously donate their leftovers and surpluses. As I probe further, I discover that out of respect for



▲ A man and his dog in Downtown Vancouver.

trast is sharp. The Canadian culture offers a beautiful example of support while lending an ear. The food bank is a blissful sight. The organization is so well organized. The long line-up of low-income users shows people of various cultural backgrounds. They delight in the products set out on the service tables. This is a place where continents meet and where the African-Canadian stands together with the Caucasian-Canadian without any judgment being cast. The

cultural differences, a separate food bank caters exclusively to the Islamic community that consume halal products (meat purified by Islamic prayers).

The weeks have gone by since Thanksgiving. The countdown to Christmas and the New Year has started – fundraising too! Numerous organizations have set out boxes to collect new blankets and socks for the less fortunate. This kindness is an honorable gesture against the coldness of winter. ✂

Photo courtesy of Leila Sujir and Maria Lantin



▲ A multiplicity of lungs greets the viewer in this projection still from the interactive 3D stereographic installation within *A Chorus of Lungs* exhibit.

Collective breath: 3D video installation invites interactive reflection

by SONJA GRGAR

Interactive video art has a capacity to speak poignantly to contemporary viewers. Leila Sujir's and Maria Lantin's *A Chorus of Lungs*, an exhibit currently on display at Centre A, Vancouver International Centre for Contemporary Asian Art, deconstructs video as a familiar medium, and blurs the boundary between technology and art.

Video as sculpture

Leila Sujir, an artist and Associate Professor (Inter/Media Cyber Arts Program & Open Media Graduate Program) at Concordia University, has long been fascinated with video.

"I've always been curious about time and space, and video was a way of working with [those concepts]," says Sujir.

The artist was always interested in the material quality of video, as well as in creating work that comments on race and cultural displacement. Sujir is of Indian and Scottish-Canadian ancestry, and even many of her early works, such as the 1991 installation *My Two Grandmothers*, have explored complex cultural identities.

Sujir met Maria Lantin during her New Media Institute residency at the Banff Centre for the Arts. Lantin is also an artist, and currently the Director of

Research and the S3D Centre at the Emily Carr University of Art + Design.

The two collaborated on a 2006 project called *Tulipomania*, where they charted the tulip trade route from China to Europe by wrapping objects with video. Both artists were fascinated by the sculptural capacity of the medium.

"It's a new technology, yet it's really referencing the studio practices of sculpture and drawing and painting," explains Sujir.

Lantin and Sujir renewed their collaboration in 2008, when, as the co-investigators of a grant that asked them to look at the evolving relationship of the individual to society, they began to conduct experiments which set up groundwork for *A Chorus of Lungs*.

"The problems we are facing as a species and members of an ecosystem are requiring collective action, and yet our systems have valued the individual more than the collective for a very long time," explains Lantin.

Accessing the third dimension

It is precisely this relationship between the individual and society, between people and nature, that is the dominant theme in *A Chorus of Lungs*.

The exhibit consists of two

interactive 3D stereographic installations that we are invited to view with special glasses. One is a drawing installation where the viewer's hand movements expand or contract drawings of lungs that are juxtaposed against shots of various scenery, and accompanied by subtle breathing sounds.

The other half of the exhibit is a sculptural installation where lungs are depicted as more three-dimensional, and where a single set of lungs periodically explodes into a multiplicity. The viewer's movements offset a recorded soundtrack that either expresses approval or admonishment.

"The lungs...[and the] chorus

are the social body one has to continually encounter, where everyone can work together, or, [where] it can [behave as] a mob," says Sujir.

Both installations feature footage of pelicans on the Bow River in Alberta, which, Lantin says, were used to invoke concepts of health and community.

In fact, because lungs work in a way that is both automatic and controlled, Lantin sees them as a perfect metaphor for the interplay between nature and social paradigms, and a fitting symbol for the fragility of both.

"We often think of the heart as being the seat of life. But in fact, breath is an easier marker,

and a more poignant one," she explains.

Innovation meets creativity

A Chorus of Lungs required a custom built projection system to get around all the incompatibilities inherent in 3D stereographic production processes, and it was designed by Kenny Lozowski from the Banff Centre. In addition, Sujir and Lantin also created custom stereographic camera rigs.

What was really important to Sujir is that the exhibit functions as a 3D collage that the spectator can walk into, and where technology allows one to re-connect with their own physical and social identities.

"Certainly, all of my work has been an attempt to get the sense of presence, and the body back," she explains.

Haema Sivanesan is the Executive Director of Centre A, and believes Canadian artists like Sujir and Lantin are at the forefront of developing 3D interactive technologies that promote a new kind of engagement with the visual arts.

"This type of interactivity invites a different kind of behaviour in the gallery, a sense of play and excitement. It is bringing in different audience groups, including younger people," says Sivanesan. ✎

A Chorus of Lungs exhibit runs at Centre A until Jan. 25, 2014. For more information, visit www.centrea.org



Photo courtesy of Leila Sujir

▲ A viewer engages with *Tulipomania.2*, *Cycling Outside Leiden*, a portion of the *Tulipomania* project.

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East Van Comedy Re-Launches With Two Great Shows!

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This December, East Van Comedy is re-launching with new programming featuring two back to back nights of improv and stand up comedy every single week. Every Sunday will feature improvisation by Instant Theatre, now celebrating its 20th year as a Vancouver alternative comedy mainstay, while Mondays will now feature The Laugh Gallery, a night of stand up and hilarious prizes hosted by three-time Canadian Comedy nominee Graham Clark.

East Van Comedy is offering both of these nights of comedy at incredible value. Tickets to Streetfight and Cagematch are \$10 at the door or \$5 in advance online while tickets to the Laugh Gallery are only \$5, both at the door or online, although advance purchase is highly recommended as the show is a regular sell out. All shows are at the Havana Theatre (1212 Commercial Drive), 8 pm on Sundays and 9 pm on Mondays.



Instant Theatre has become a launching pad for Vancouver's hottest improv talent, training the next generation of improvisors through its conservatory program and featuring the cities' finest seasoned performers in its professional company. Every Sunday at 8pm, Instant hosts its two flagship competitive improv events, STREETFIGHT, a hilarious brawl to determine the best individual improvisors from a lineup of hungry newcomers and seasoned pros, and CAGEMATCH, a team based improv tournament pitting the finest ensembles in the city in head to head competition for bragging rights and a fabulous cash prize. Past participants include such well travelled groups as Hip.Bang!, Benjamins, Tegan & Sarah and Virginia Jack.



THE LAUGH GALLERY has a long history as a monthly show, whose intense popularity demanded a move to a weekly schedule. Hosted by Graham Clark, co-host of Stop Podcasting Yourself and one of Canada's best stand up comics, the show features a new line up of local and visiting comics every week along with unique prizes to be won by the audience sourced from the cities best stocked pawn shops. A consistent sell-out, we're proud to now offer weekly opportunities to see Vancouver's funniest comics in Havana's intimate theatre space. Along with Clark's comedy, the Laugh Gallery has featured top tier comics including Zack Galifinakis, Brent Butt, Charlie Demers and many, many more.

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Friday, Dec. 20 at 4:00 pm and 7:30 pm

Tickets: 604.876.3434

RezErecting the sensual body through provocative, playful art

by ANASTASIA SCHERDERS

The current exhibition at Bill Reid Gallery, *RezErect: Native Erotica*, presents a diverse and provocative collection of art-work that intends to stimulate more nuanced ways of thinking and talking about sexuality, sensuality, and First Nations' cultures and identities.

Let's talk about sex

Co-curated by Kwiaawah Jones and Haida artist Gwaii Edenshaw, *RezErect* features a unique array of works from twenty-seven First Nations artists from central Canada and the Northwest Coast. This includes an interactive Zoetrope and View-Master from Dionne Paul of Nuxalk and Sechelt Nation as well as a playful creation from Edenshaw, ti-

ed in a variety of forms, and we are invited to imagine bodies in ways that are different from the familiar images of mainstream media. Starr suggests that our media consumption is dominated by mass media, which tends to depict narrow images of bodies, sexuality and love.

"The message we hear about [Native] sexuality is that we are somehow damaged goods, and anything noteworthy about us in terms of sexuality is born out of sadness," says Edenshaw.

The works in *RezErect* attempt to challenge both mainstream conceptions of sexuality and the limited representations of Native identity.

"Native people are generally portrayed in the media as lost, drunken, stoic, hardened... many things other than sexy, or healthy,"



Photo courtesy of Bill Reid Gallery

▲ P'q'el'qel by Carrielynn Victor.

tled *Looking at You Looking Into*, where the viewer can peek into a keyhole above a brass doorknob.

"The most striking thing about the show is the diversity of expression, and the liberty to say something our parents or grandparents were not encouraged to speak about," says Alida Kinnie Starr, Mohawk artist and Juno-nominated musician.

According to Starr, art making allows us to consider and discuss subjects that remain hidden and subjects that have the potential to evoke feelings of shame.

"A lot of us feel weakened by the knowledge that we are sexual beings. We don't have enough representations of people's real sexual lives," she says.

The artworks in *RezErect* offer erotic representations energized with humour and playfulness through a clever mix of visual and linguistic jokes.

"If I could think of one bond that ties the indigenous people, it's humour. We like to laugh. I'm sure we're not the only ones. So it is not surprising to me to see humour surface in a show like this," says Edenshaw.

Bodies of mass media

The human body is a central figure in the collection, represent-

says Starr.

RezErect seeks to illustrate a narrative of power and pleasure for First Nations people. Starr calls them "flirty, sexy, proud stories." The response from both the audience and the collaborating artists has been enthusiastic.

"It is about time that a public gallery has devoted so much time and energy to this story," Edenshaw agrees.

To accompany the exhibition, Bill Reid Gallery has offered a series of related programming, which included a recent panel discussion on the pornification of society.

According to Edenshaw, the panel brought forth a very interesting exploration around notions of gender. He considers the gallery to be an ideal location for this kind of forum and feels this is just the beginning for these essential and critical conversations.

"I hope that all participants, makers, and audience feel the breadth of an individual's sense of sensuality and walk away with a smile on their mouths and a flush on their cheeks," says Edenshaw.

RezErect: Native Erotica runs from Sept. 25, 2013 through Feb. 16, 2014. To learn more, visit www.billreidgallery.ca.

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Vancouver's poetry scene thriving, according to poet laureate

by KUMIKO AOKI

Vancouver poet laureate and author, Evelyn Lau, has been dedicated to writing poetry for the past decade. Her works, ranging from volumes of poetry to short stories and a novel, have won Lau several awards, including the Pat Lowther Award for best book of poetry by a woman in Canada for her collection *Living Under Plastic*.

dience is still a struggle.

"It's always a challenge to get people to come out and go to an event and realize that poetry isn't scary or boring or something that will have no relevance to their lives," she says.

Poetry and culture

With the mix of different nationalities seen across the city, Lau finds diversity in the poetry community. She says that al-

“Our cultural background plays a part in the way we use language and also in terms of what we're writing about.

Evelyn Lau, Vancouver poet laureate and author

Being part of Vancouver's poetry scene herself, she shares her views on the city's enthusiasm for poetry, the way culture can influence one's work and the struggles of being a poet.

The city's poetic pulse

In comparison to some other parts of Canada, Evelyn says that there's a lot of energy around poetry in Vancouver. She recalls a gathering of poet laureates in which some people from smaller communities expressed how much effort was needed to start something as simple as a poetry reading series.

From events held at coffee shops and libraries to writers' festivals, Lau realizes how much there is going on in the city.

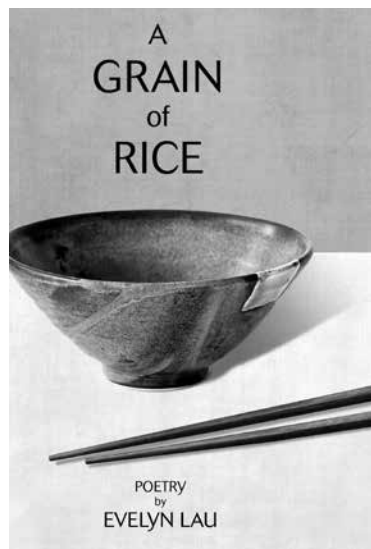
"Coming from Vancouver, there are so many things going on around poetry. Attending everything, you could practically go every night of the week," Lau says.

Lau points out that although there may be an active community for poetry, gathering an au-

though she tends to not focus as much on race, she mentions how one's cultural background can influence his/her poetry.

"Our cultural background plays a part in the way we use language and also in terms of what we're writing about," Lau says.

Coming from a Chinese family, Lau explains how a huge emphasis was placed on academic



▲ Vancouver poet laureate Evelyn Lau.

achievement while growing up. She says that although some people who grew up from this upbringing may excel, it can also create a huge amount of anxiety.

Lau says that although the inspiration to write poetry can come unexpectedly, certain themes such as childhood experiences or passions are worked through in writing.

"For me childhood is always a pivotal time so there's always a kind of memory that resurfaces in the work," she says.

Passion versus profession

During the time Lau had published novels, short stories collection and non-fiction, she was able to make a living from writing. While that may be possible for some writers, Lau says that is difficult to make a living when one is solely focusing on poetry.

"Nobody in Canada – I don't think anybody anywhere – can make a living as a poet. You know, everybody teaches or they do other work," she says.

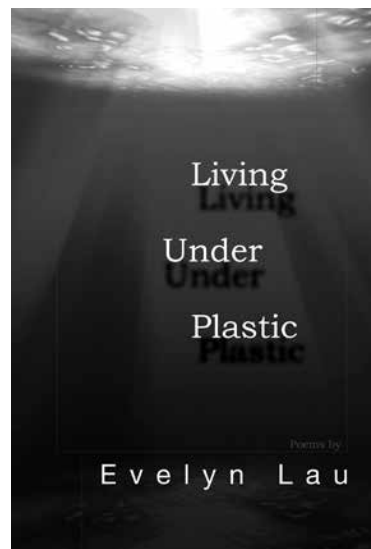
In addition to the financial challenge, Lau says the amount of time that can be spent on writing poetry can also be limited when there are other obligations.

"I fantasize about how I think I should become a monk or something – stand out with my begging bowl and go home and write poetry," she laughs.

Although there may be challenges to following one's passion, Lau has been continuing what she loves and feels meant to do.

"I remember one person saying you don't get rich off of it but you're rich in other ways. I mean, it's very emotionally gratifying, you make great friendships and it's intellectually stimulating," she says.

Evelyn Lau can be reached at poetlaureate@vancouver.ca



Photos courtesy of Oolichan Books

CHILD TO CHEF SERIES

Popular Vancouver-based French chef publishes tasty culinary memoir of growing up in southwestern France

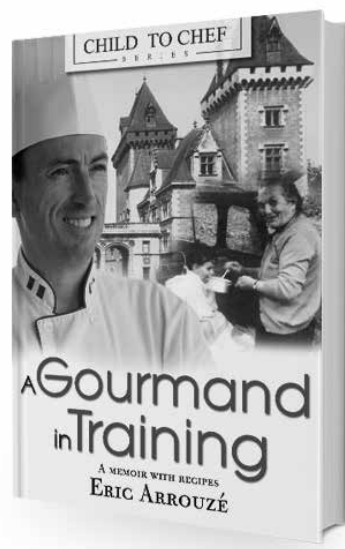
Just in time for holiday feasting and gift giving, popular Vancouver-based French chef and UBC culinary instructor Eric Arrouzé has published *Child to Chef: A Gourmand in Training*. This is Arrouzé's first book in a series tracing his unlikely but inspiring path from mischievous boy in a small, blue-collar French town to a successful professional chef.

Book One covers Arrouzé's vivid and humorous recollections of his childhood accom-

panied by 31 authentic French recipes prepared by his grandmother, Mamie Augusta, his aunt and others in the colorful cast of characters who contributed to his early culinary education. These include Garbure, a hearty French peasant soup, and Poule au Pot, or chicken-in-a-pot, the aromatic dish made famous by French king Henry IV.

Chef Eric Arrouzé has been a popular culinary instructor at the University of British Columbia in Vancouver, Canada for 13 years, where

he teaches courses in regional cuisine and leads culinary tours to France and Quebec. He also runs a widely recognized online gourmet recipe, culinary travel, and video cooking instruction website, 911cheferic.com. Recently, Chef Eric has become a part of the world-famous *Chaine des Rotisseurs*. Chef Eric's contributions to the advancement of culinary education have been recognized in publications such as *The New York Times*, *The Calgary Herald*, and *Saveur* magazine.



Born in the southwestern French town of Pau, Arrouzé has more than 30 years of experience working at fine dining establishments in France and Canada, including a stint, at the age of 23, as executive chef at Le Cap-Estel, a five-star hotel on the French Riviera where he supervised a team of 14 chefs, and had the privilege of cooking for Prince Albert of Monaco, Catherine Deneuve, and the members of the band U2...to name a few.

Child to Chef – Book One: A Gourmand in Training paperback version is available to order online at www.childtochef.com. Retail price is \$16. Paperback and Kindle versions also available on Amazon.ca.

Vancouver Chamber Choir

JON WASHBURN, CONDUCTOR

20th Annual Interplay

Interactive Workshops for Composers
With Jon Washburn and the Vancouver Chamber Choir



FEBRUARY 7, 2014 SUDBURY, ON
APRIL 8, 2014 VANCOUVER, BC



Application deadline: December 10, 2013

The application brochure is available at
www.vancouverchamberchoir.com/interplay

Jon Washburn and the Vancouver Chamber Choir will deliver the award winning Interplay: Interactive Workshops for Canadian Choral Composers February 7, 2014 in Sudbury, ON and April 8, 2014 in Vancouver, BC.

During this program, composers are allotted individual rehearsal time (usually 30-45 minutes) with the professional chorus and conductor. This time may be used to test completed work and/or try out new concepts. Choir, conductor and composer dialogue about musical and technical features, strengths, flaws, textures, colours, notations and many other aspects of successful choral writing. Each workshop is closely tailored to the needs and interests of the individual composer.

A cross-section of composers, ranging from full professionals to university composition students and representing varied musical styles from avant garde, concert and church music to school and educational repertoire are chosen to participate in the Interplay workshops.

Composers are also welcome to attend the workshops as observers.

There is no charge to composers for this workshop, thanks to the generous support of the SOCAN Foundation.

Jon Washburn founded the Vancouver Chamber Choir in 1971. Under his guidance, the ensemble has become an amazing success story, ranking with the handful of North America's best professional choruses. In addition to touring and a busy season of concerts, broadcasts and recording, the Choir presents five award-winning educational programs.

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Library staff can also help with customized job search information with a special focus on the needs of trained professionals.

Location

The InfoCentre is located on Level 4 in the Central branch of Vancouver Public Library at 350 West Georgia Street and is open during regular Central library hours. Clients may be asked to book an appointment.



“Traditions are a big part of my culture. Unfortunately, so is diabetes.”

Bernie, First Nations counsellor

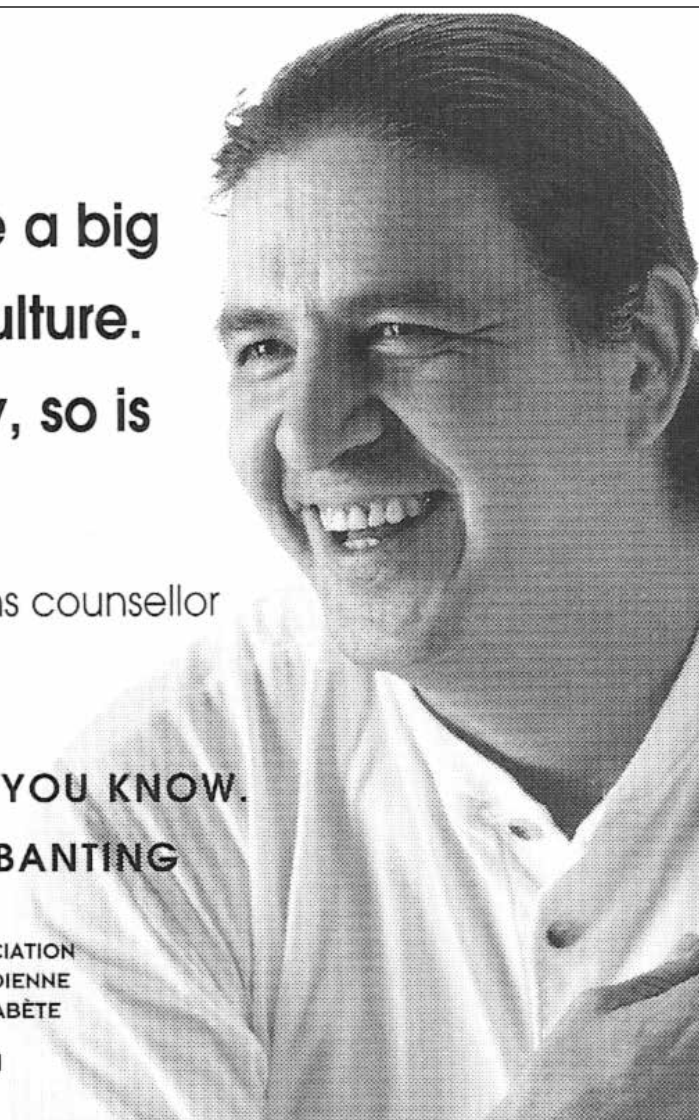
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Cultural Calendar

December 9, 2013–January 7, 2014

by JESSICA LI

The holiday season has begun and a festive spirit is in the air. Join in on the celebrations by visiting the annual Festival of Lights, or riding the Bright Lights holiday train through Stanley Park. If you want to be entertained, catch a performance of Hotel Bethlehem at the Firehall Arts Centre.

Heritage Christmas at Burnaby Village Museum

Now until Jan. 3, 2014
Burnaby Village Museum
6501 Deer Lake Ave., Burnaby
604-297-4565
www.burnabyvillagemuseum.ca

Enjoy the lights, boughs, red bows and all the other old-fashioned ornaments and decorations throughout the village and farmhouse. The season features traditional entertainment, demonstrations, hands-on activities, and exhibits from the early 1900s. Highlights include baking in the farmhouse, a Christmas scavenger hunt, heritage crafts, and a visit from Father Christmas himself!

Place des Arts Christmas Boutique 2013 – Coquitlam

Now until Dec. 20
1120 Brunette Ave.,
Coquitlam
604-664-1636
www.placedesarts.ca

For the holiday season, Place des Arts' Artisan Shop expands into a fine craft market: The Christmas Boutique. Offering holiday shoppers a veritable Aladdin's cave of glittering baubles and delightful seasonal gifts. The Christmas Boutique is the perfect place to find beautifully handcrafted and locally made artisan wares.

Rumplestiltskin

Now until Dec. 28
Coast Capital Playhouse
1532 Johnston Rd., White Rock
www.whiterockplayers.ca 604-536-7535

The traditional pantomime is sure to please the entire family with its unexpected twists and turns. The evil goblin is up to his old tricks in a surprising setting. Chuckles and smiles guaranteed. Script by Dave Baron.

Bright Nights in Stanley Park

Now until Jan. 5, 2014
Stanley Park, Vancouver
www.brightnights.ca

The Stanley Park holiday train has been a Christmas tradition in Vancouver for more than 20 years. The train winds through the forest past three million sparkling lights while the aromas of hot chocolate, fresh popcorn and roasted chestnuts bring back festive childhood memories. Train tickets are \$11 for adults and \$7 for children and seniors.



▲ Holiday glow at Stanley Park.

Vancouver Art Gallery Presents: Charles Edenshaw Exhibition

Now until Feb. 2, 2014
750 Hornby St., Vancouver
604-662-4700

Recognized in his time as an exceptional Haida artist, Charles Edenshaw remains an iconic figure in Northwest Coast art. He has created a body of work that serves as a testament to a tremendous individual spirit and a singular talent. With over 200 pieces assembled from public and private collections from around the world, this first major survey of Edenshaw's work is organized around five central themes: Haida Traditions, the Narrative, the Style, the New Forms and the Legacy.



▲ Model Pole, c. 1885 (detail)

VanDusen Garden's Festival of Lights

Dec. 11, 2013–Jan. 4, 2014

5251 Oak St., Vancouver
www.vandusengarden.org

VanDusen Botanical Garden is transformed into a holiday wonderland every Christmas during this festival that delights young and old alike with seasonal displays and more than one million twinkling lights wrapped around trees and trellises. Guests can take photos with Santa, watch the Shadow Puppet Theatre and be entertained by the Scandinavian Gnomes. Admission is \$14.25 for adults, \$10.50 for seniors and youth and \$7.75 for children. Closed on Christmas Day.

Hotel Bethlehem

Dec. 10–22
Firehall Arts Centre
280 East Cordova St.,
Vancouver

This homegrown farce is back by popular demand. Chuckles, sheep, betting shepherds, and taxation-savvy Wise Men are sure to put mature audiences in the Christmas spirit. Award-winning playwright Drew McCreadie's outrageous and insightful comedy for adults takes an inside look at what ACTUALLY happened at the Inn that infamous silent night.

Goh Ballet's The Nutcracker

Dec. 14–22
777 Homer St., Vancouver
www.gohnutcracker.com

Goh Ballet's critically acclaimed *The Nutcracker* will make a triumphant return to Vancouver this holiday season. Celebrating its fifth year, and featuring principal dancers from the Royal

Danish Ballet, this sparkling rendition of a magical holiday tradition is a must-see family favourite.

The Circus Stoopendous!

Dec. 14
Vancouver Circus School
212-810 Quayside Dr.
New Westminster
www.vancouvercircusschool.ca

Dr. Seuss's imagination and silliness come to life and movement in acrobatic acts on the ground and off. Aerialists, skaters, trapezes, trampolines and popcorn will provide an exciting evening for the whole family. Performed by the 2013 Circa 51 ensemble.

Tea Day at the Dr. Sun Yat Sen Classical Garden

Dec. 15
Dr. Sun Yat Sen Classical Garden
578 Carrall St., Vancouver

www.vancouverchinesegarden.com/calendar/tea-day-garden

Learn about the traditions, history, and philosophy of tea amid aficionados and share with other tea-lovers your own tea stories and experiences. Hand-paint a set of mugs. Better to be deprived of food for three days than tea for one (ancient Chinese proverb).

Uncle Vanya

Dec. 24, 2013–Jan. 18, 2014
The Cultch
Blackbird Theatre
1895 Venables St., Vancouver
www.thecultch.com

Anton Chekhov's classic tale of improbable love and folly. The 19th century masterpiece, directed by John Wright depicts the Russian soul's anguish and slavish sense of fatality through unrequited love, greed and indifference. A must-see.



▲ A Christmas favourite – The Nutcracker.



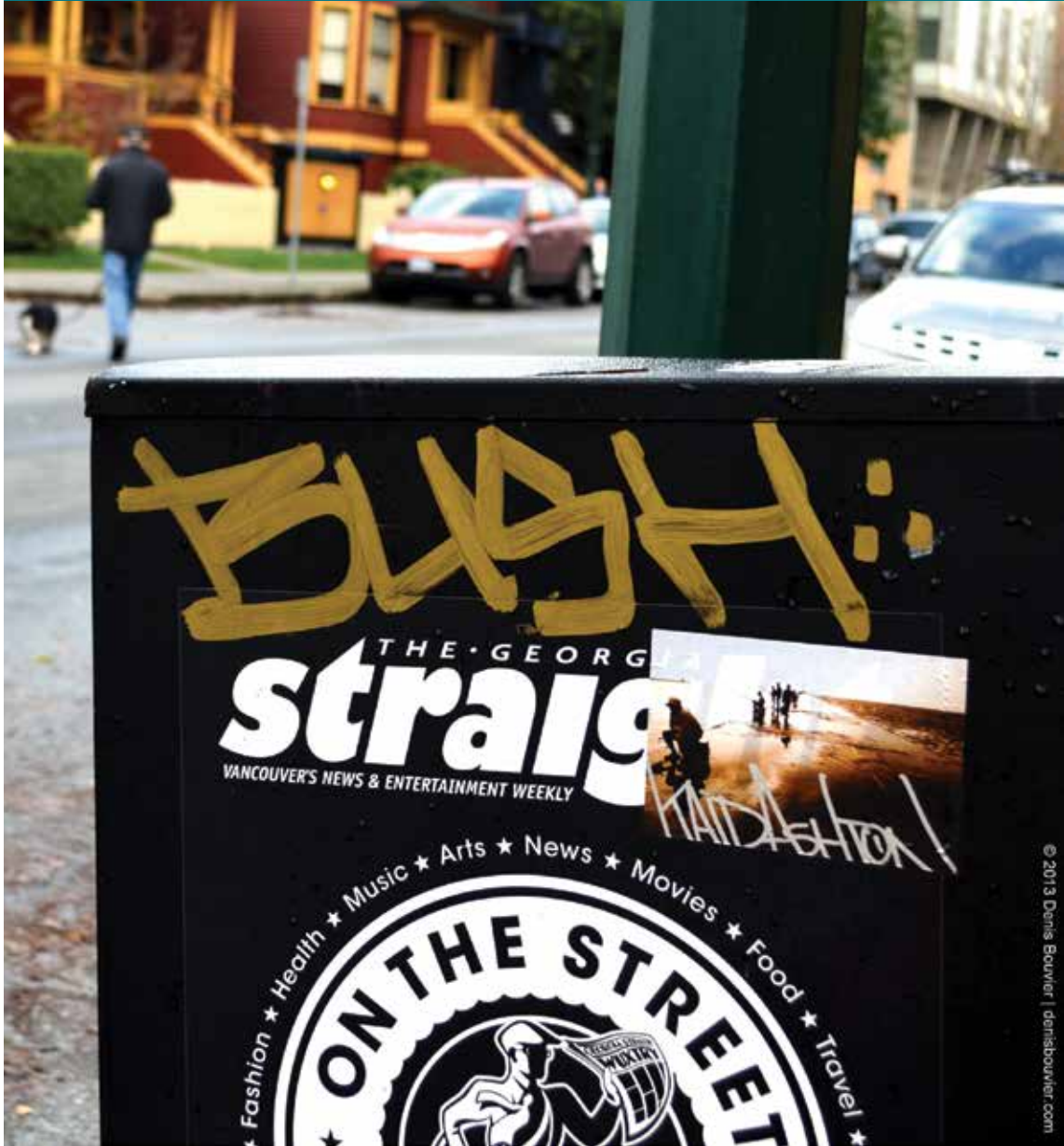
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Street Photography by Denis Bouvier



Faceboxes

Just as we post messages and photos on Facebook, Canadian street photographer Kaid Ashton posts samples of his photos on newspaper and grey Canada Post boxes. This signed photo of South Asian fishermen (pictured left) is on a Georgia Straight box on Thurlow St. between Davie St. and Pendrell St., but you can find more throughout the West End and Downtown. It was conducive to discovering more about the artist, so the “Faceboxing” was successful.

Ashton is fascinated by unexplored urban settings, and a main focus of his work is to travel to some of the world's poorest and most troubled areas and, through his photographs, shed light on people in poverty. In these places, unlike his small photos on the boxes in Vancouver, he wheatpastes (pastes using a gel or liquid adhesive made from wheat flour or starch and water) large scale reproductions of his photos in public locations that lend themselves to forming a good frame for his subject matter.

His photography is far from being exploitive. For one thing, his art is publicly accessible and educative. He has also started the “Home School Project,” a

charity that teaches art classes to children in Manila's slums and then feeds them nutritious meals after each session. The Manila Office of Culture and Design, which lobbies for funding to support art ventures, runs the project in his absence. Classes have also begun in Sri Lanka and Bangladesh.

From the slums of Manila, to the streets of Hong Kong, to Tahir Square, Ashton's photos depict a colourful, diverse world, whether capturing a setting in nature, an amazing building or depicting people in poverty. There is a natural exuberant beauty to many of his pictures and an innate hope and resourcefulness seem to emanate from the people he photographs.

Kaid Ashton x Kaput: It's a Wacky World is a current collaborative effort between Ashton and graffiti artist Kaput featuring 11 pieces. The exhibit is at the Catalogue Gallery on the 2nd floor of Vancouver's International Village until January 1, 2014. For more information on Ashton visit: www.kaidashton.com

Don Richardson

Recipe by Chef Ben Kiely



▲ Chef Ben Kiely with his Christmas duck.

Two Christmas recipes

Christmas marmalade roast duck

The combination of duck with orange is a classic. Whole duck cooked this way produces a nice crispy skin and the meat is tender. I like to serve the duck with the meat rose-coloured. If you prefer your meat more on the well-done side, roast the duck 15–20 minutes longer.

Goose and duck are more traditional than turkey at Christmas-time in Europe and don't get dry. Enjoy and Merry Christmas!

Ingredients for the duck

- 1 duck, 5–6 lb
- Salt
- Freshly milled black pepper

Ingredients for the glaze

- 1 heaped tsp fine-cut Seville orange marmalade
- 2 tbsps port
- Juice and zest of 1 orange
- To garnish: 1 bunch watercress

Method

1. First pre-heat the oven to 400°F. Place the duck in a roasting tin, and prick the fleshy parts with a skewer. Season all over with salt and pepper, and then roast it on the highest shelf of the oven for 20 minutes.

2. After that, reduce the heat to 325°F, and continue to roast for a further 2-½ hours. From time to time during the cooking remove the tin from the oven and drain off the fat into a bowl.
3. Ten minutes before the end of cooking, mix the marmalade and port to make the glaze and brush all over the skin of the duck and return it to the oven for the final cooking. Transfer the duck to a carving board to rest for 25 minutes. Garnish with watercress and serve immediately.

Steamed marmalade pudding

For me, this is comfort food. I prefer to make one big pudding and serve it in the middle of the table so everyone can help themselves. Sweet and savory puddings are popular at Christmastime, and a make nice alternative to Christmas pudding.

Ingredients

- 200 g butter, softened
- 150 g sugar
- 3 eggs, beaten (free range if possible)
- Grated zest and juice of 1 orange
- 100 g self-raising flour, sieved
- Butter for greasing
- 200 g orange marmalade, plus some extra if you prefer, to serve on top

Method

1. Cream the butter and sugar, by hand or in a mixing machine, until light and fluffy. Slowly add the eggs and orange zest and beat until well mixed. Gently fold in the flour until well mixed in with no lumps.
2. Grease one large, or four small individual pudding basins, spoon 4 tablespoons of the marmalade into the bottoms and then add the pudding mixture. Cover with a circle of buttered greaseproof paper, then some kitchen foil and secure tightly with a piece of string around the edge of the bowl.
3. Put the bowl/bowls into a saucepan with boiling water half way up the bowl, cover



▲ Steamed marmalade pudding, a comforting holiday dessert.

with a lid and simmer gently for an hour for a large one or 40 minutes for small individual ones, topping up with water if necessary.

4. Remove from the pan and turn out on to a serving dish.

You may just need to run a knife around the edge of the pudding basin to loosen it slightly. Serve with some thick custard and some more marmalade if you wish and enjoy.



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